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How Does Cultural Context Stimulate Creativity: A study of African Musicians in Lisbon, Portugal

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Abstract

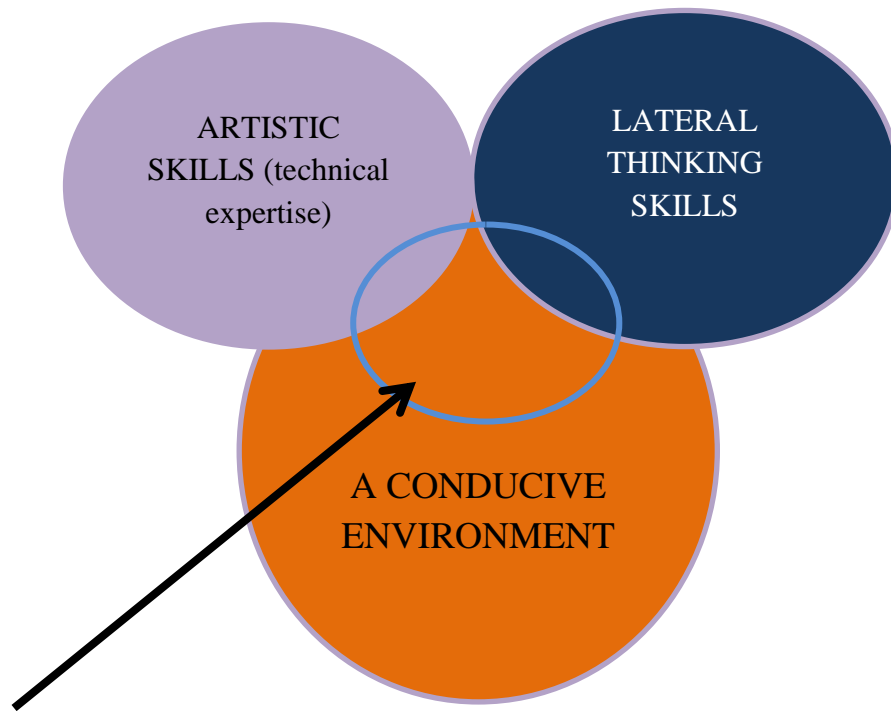
The 21st century bodes an interesting time for companies and individuals alike with an increased focus on using creativity as a way to stimulate innovation to create competitive advantage. Several studies have looked at how creativity is stimulated within a corporate environment or how creativity is stimulated by people in a specific place. This study aimed to look at how the contextual environment fosters creativity in individuals and groups. With the increase in popularity of African and world music In Europe over the last ten years it was decided that the context of Lisbon, Portugal be used with a specific focus on African musicians living there and working in the Lisbon music scene. It became apparent themes of Creative crossovers, Geographical Location, a dynamic environment, Entrepreneurial encouragement and the presence of open-minded and flexible individual were involved in Lisbon's ability to foster and empower creative individuals.

Keywords: Creativity, Innovation, Cultural Environment, African Musicians, Lisbon, Context

Creativity: 'De Novo Creat'

The concept of creativity has been one of great debate over the centuries. In the times of the ancient Greek there was no such word which existed for creativity. Artists were seen as imitators and not creators “Will we say of a painter that he makes something? Certainly not, he merely imitates. “ (Plato 380BC). Eventually one man used the word ‘creation’. Sabriewski (1595-1640) concluded that not only does a poet ‘invent’ but he also ‘creates anew’ quoted “de novo creat” (Tatarkiewicz 1980). Modern day research still associates creativity with novel concepts “Individuals make choices about their engagement in the production of new ideas” (Svenjova et al 2003). The use of creativity spans the genres today with the original musicians, artists, painters, dancers still falling in the creative category. However the world we live in today sees creativity in the corporate world too. It is not only painters and composers who develop new ways of thinking but also business men and women alike as creativity is needed in developing novel ways to solve problems “It relates to the capacity of individuals to think inventively and imaginatively and to go beyond traditional ways of problem solving” (Bryant & Throsby, 2006). The world we know today is extremely complex what with technological advancements and economic crisis making it difficult for large firms and entrepreneurs alike to establish or maintain prosperity in such a turbulent and competitive environment, in turn innovation and creativity are becoming increasingly important. (DeVanna & Tichy, 1990).

Creativity still remains a complex phenomenon (Europe study). To better understand creativity is to better understand what stimulates it and how to cultivate a creative environment. Large corporations such as Google have developed workplaces which are designed to enhance the environment towards creativity so as to engage their staff. (need reference). Other organizations such as Danone have developed work processes aimed at stimulating their staff throughout the organization to think of innovation on a regular basis. In the past creative research has focused on creativity as a trait of a sole individual however recent perspectives have shifted to how contextual factors can influence an individual or a group’s creativity.



Culture Based Creativity

Figure I: Components of Culture based creativity, European Commission 2009, The impact of Culture on Creativity, KEA European Affairs

Figure I conveys the main elements fostering cultural creativity. For decades scholars have studied these different constituents. For the purpose of this study we shall focus on the conducive environment or context which, according to recent research published by the European commission (KEA European Affairs 2009), can be composed of the following further sub-elements: policies, education/knowledge, cultural/social environment, constraints/references, working environment and geography/location. As mentioned earlier in this section, creativity is no longer thought of as an individual's sole capability but more of a systemic phenomenon. Professor Csikszentmihalyi indicated that "creativity does not happen inside people's heads, but in the interaction between a person's thoughts and a socio-cultural context". (Mujumdar 1997)

Creativity : A Motor of Economic and Social Innovation

Previous research and policy creation about world economies have focused on: effective intellectual property regimes, better links between science and industry and the decrease in 'red tape' in preventing the creation and growth of both old and new businesses, as means to foster creativity and innovation. The idea of investment in culture as a means to stimulate creativity had not been linked to competitive advantage and innovative process generation. In

2007 the European Commission made their first attempt at emphasising the links between culture and creativity and the contribution which culture could give to innovation strategies. One of the main frames of reference in the EC's study was to further investigate and comprehend creativity and the numerous factors which can foster its growth and to better understand the contribution of culture to creativity (Commission of the European Communities 2007).

So what are the main drivers for a better understanding of creativity and the factors influencing it in our world today? Firstly, economically we are aware that the "hyper consumerism" model is not sustainable (Gabriel & Lang 2006). That is, mainly due to globalisation, the need to develop strong skill sets is of growing importance as developed countries now need to compete using this with booming economies such as Brazil, China and Russia. Financial upheavals, economic crisis and looming environmental concerns are all factors pressuring the Western economy towards sustainable development and this can be seen as an important identified management challenge within the 21st century (Drucker, P 1999). Globalisation has now caused continents such as Europe to hold its place in the world through creativity and innovation both economically and socially as this post-industrial world means that the service industries are now the main source of revenue and jobs. On a global scale it is becoming more apparent that a post-industrial world enforces the need for industry to generate novel demands which are not solely linked to the functionality of products but to the desires of individuals and groups alike, this can be seen with regards to Apple's success;

*"Apple's success is intrinsically linked to the founder's vision that technology, marketing and sales alone are not sufficient to deliver corporate success. A key factor is to have people who believe very strongly in the values of the company and who identify it with as creators and innovators – the ad campaign "Think different" featuring Picasso, Einstein, Gandhi was described by Steve Jobs as a way for the company to remember who the heroes are and who Apple is. Apple has succeeded to create empathy for technology that other technology companies have failed to provide. The aesthetic of the product range, through innovative design, also yielded success."*¹

1. The seed of Apple's innovation, *Business Week*, 12 October 2004

So culture as a way to stimulate economic creativity has been documented but what about culture in stimulating social innovation?

Cultural Creativity: A Conducive Environment

From the workplace to the streets of our cities, spanning countries and continents, creativity is all around us in every culture. As innovation is increasingly being recognised as a means to ensure future survival and growth it begs further research into this area and to the factors which can aid stimulation, specifically the cultural environment which creativity can flourish in. (Buchen 1998). Research has pointed at supportive environments as a way to support staff and enhance the ability of creative development (Buchen 1998) in the culture of a workforce. The distinct ways in which the cultural environment can contribute to creative growth is not entirely clear. Focusing on group dynamics rather than basing creativity on the ability of a sole individual has been questioned. The ability of individuals to combine to enhance creativity through the communication of ideas and information suggests that creativity is in part a social process and that creating a group working environment is beneficial in its stimulation. Contact with diverse individuals inside and outside a firm/working environment is also expected to enhance creativity-relevant skills. Differences in terms of background, areas of specialization, and work responsibilities are all factors which, if brought together in a group format, will cause those individuals to have more chance at being exposed to different and unusual ideas. The exposure to varied ways of approaching the same problem are more likely to occur in a varied group environment. "Contact with those who see the world differently is a logical prerequisite to seeing it differently ourselves"(Kanter 1988). This then bodes enquiry into how different nationalities in the same environment can stimulate creativity. It has been noted that ethnic diversity can provide organisations with competitive advantage. The mix of cultures can lead to an increased penetration of mixed markets, through diversified insights and sensitivities. This is not just exclusive to individuals from different cultures working in the same location, the creation of groups across countries and even continents theoretically in the same way can lead to the benefits of a heterogeneous group dynamic. The main line of reasoning behind this comes from the fact that cultural background and ethnic identification play a major role in consumer behaviour. As these factors are interrelated, ethnic diverse groups may have more chance of planning better positioned strategies to appeal to diverse markets. (McLeod et al 1996). The induction of new ideas from the fusion of cultures can be defined as cultural hybridisation, which is the

intercultural exchange and the incorporation of cultural elements from a variety of sources within particular cultural practices. (Holton 2000) There is an abundance of evidence to support hybridization theory such as the Mc Donald's restaurant in Moscow which mixes an American Fast Food restaurant into a Russian Market (Pieterese 2004) or the two globally popular films "Mulan" and "Crouching Tiger, Hidden Dragon" which are adapted from Chinese works and gained an international audience. With reference to the second example, Wang and Yeh used these case studies to depict the effects of hybridisation on global culture and how in its course, cultures don't merely mix and and blend to form a culturally faceless whole but generate new forms and actually make new connections with one another (Wang & Yeh 2005). Thus enforcing the impact diversity in an environment has on enhancing creativity through new connections and novel ideas.

Having a mixed cultural environment gives groups of people, in whichever industry, the ability to better understand the needs, wants and interests of consumers and in turn aid the conductance of creative ways of targeting these people. The presence of creative individuals in an environment is also necessary for creative stimulation. Arts and culture are regarded as sound ways in which to foster innovation and many examples have been used in this text. By pushing the boundaries in society, artists can create an emotional experience to influence the consumer hence why advertisements for brands, products etc. are becoming more like art and more emotive, hoping to capture the consumer through an experience. Another route in which cultural context can stimulate creativity is the ability of the environment to stimulate serendipity. Whether this is in an office or on stage at the theatre, the level of openness in an environment and the encouragement for people to share ideas is directly related to the cultivation of creativity through new idea generation. (Negroponte 2003). To further enhance existing research on cultural contexts in creativity stimulation this paper will use the example of Lisbon, Portugal as the cultural context and delve into how this environment stimulates creativity by focusing particularly on African musicians in the city.

Lisboa as a 'Musical Lusofonia':

" In the context of today's symbolic economy, where cities and states compete in order to gain visibility in the market of global culture, the city of Lisbon has asserted itself as a centre for a unique musical fusion amongst Portuguese speaking countries." (La Barre & Vanspauwen 2013)

Lisbon is a city with a history spanning centuries and a cultural population spanning continents. Having been the port at which the Portuguese travellers such as Vasco De Gama set sail around the world from, it is no surprise that it is a cosmopolitan environment. The streets are lined with native Portuguese, ex-colonist immigrants from Cape Verde, Angola, Mozambique, Brazil and Timor. There is also a large Erasmus population from all corners of Europe and farther such as France, Spain, Germany, Poland and also North and South America. It is a cultural melting pot especially for Portuguese speaking migrants and these people have contributed to the creation of a ‘musical lusofonia’. Lusophone is the word used for a Portuguese speaking person whether they are from Timor or Brazil or any other native Portuguese speaking country. Various festivals held in Lisbon are evidence for the hybridisation of cultures therein such as Lisboa Mistura (Lisbon Mixed) and Festival Todos (Festival All), names suggesting mixing and including all (La Barre, Vanspauwen (2013). This ‘mistura’ can be widely noted in the post-colonial multicultural population, specifically in the African immigrant sector. This influx followed the Carnation revolution of 1974 and saw many young Africans come to Europe to study and work. This is a strong example of the cultural and creative environment which exists in Lisbon so much so that the Red Bull Music Academy made a documentary depicting the fusion of Lusofonian musicians and how this has happened in Lisbon. However it is not only music which develops there but there are prestigious art schools such as Faculdade de Belas Artes, a circus/performing school called Chapito and an English speaking theatre called ‘The Lisbon Players’ which performs all plays etc. in English and has been doing so for 65 years. All in all Lisbon appears to be an interesting place to further study the effects of a cultural environment on the stimulation of creativity. As can be seen from this introduction, the majority of existing research focuses solely on the formation of a creative environment and the factors influencing it from a corporate environment within companies. By using the music scene in Lisbon, not only is it an inherently creative environment but it also looks to the entrepreneurs of this new ‘experience economy’ developing on a global scale in the 21st century. By interviewing musicians from African descent or native Africans working in Lisbon we can further delve into how cultures naturally affect environments and how they can foster creativity therein from. The main aim being to use the grounded theory approach to explore the factors in cultural contexts which can inspire individuals and groups to be creative. How does the cultural context of Lisbon, Portugal stimulate creativity in the music scene from the perspective of African influenced musicians?

Methodology

This study used a qualitative methodology to address its research question. The study involved the interviewing of Native African musicians and those of African descent in Lisbon, Portugal. Due to the dynamics of the music scene in Lisbon it was decided that a qualitative approach be adopted here as it is well suited to processes involving individuals' interpretations. This inductive approach, which has been well documented in grounded theory studies, was considered to be well suited to the nature of this study due to its sensitivity to the participant and not the interviewer (Gioia et al 2012). The informant, in this case creative individuals, is considered as a 'knowledge provider' and the researcher as an observer who can intuitively draw theory from the informants account.

The recent explosion of 'Buraka/Kuduro' (De La Barre 2010) infused music in Lisbon and worldwide has sparked interest in the creative environment in Lisbon and what is being formed there. The now famous 'Buraka Som Sistema' have pushed music such as buraka, kizomba and reggae influenced beats onto our TV screens, in our festivals and in our nightclubs. As the main interviewer had also had previous work experience in the Lisbon music scene it was decided these musicians and their environment would be an interesting place to study with regards to furthering our knowledge of what fosters a culture of creativity. Interviews were conducted always with the main researcher and another person usually not involved directly in the study so as to give two perspectives to what the informants were saying which has been suggested from previous research (Gioia 2012). Initially in the 1st analysis interviews were conducted and collated and were coded in conjunction with Strauss and Korbins notes on coding (Strauss & Corbin 1998). It was ensured that the terms and phrases derived in the coding analysis were in keeping with the informant's language. In the 2nd phase of analysis the main similarities and differences between the themes and phrasal depictees formed in the 1st analysis were considered from a theoretical point of view to understand what was really going on. By doing so this analysis aids the understanding of whether the emerging themes are portraying concepts which may facilitate the description of what is being observed from the interviews. The main focus here was on nascent concepts which do not have place in existing literature or those exiting concepts which are relating to a new domain. When a strong set of themes and concepts were developed then the information obtained from the analysis of the interviews was further analysed to categorise these 2nd order themes into "aggregate dimensions".

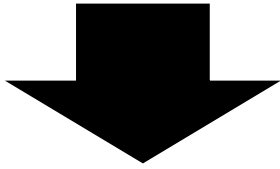
Sampling Process

Firstly the research group was identified as musicians from Africa or African descent currently living and working as musicians in Lisbon, Portugal. Candidates were identified through newspaper articles, word of mouth recommendations from Portuguese and foreigners interested in this music scene, and also from the informants own referrals to colleagues and friends in this industry. The sample for this study comprised 7 musicians from Africa or with African descent living and working in Lisbon's music scene. The sample was this size due to the specificity of the type of people that were chosen to be studied. There are a number of African people living in Lisbon but the number of African musicians appears to be much smaller. There has however been published work with small sample sizes again for the same reason that the sample was specific (Creed et al 2010). The specific type of music the artists made was not a decision factor and in turn the sample ranged from DJs to rappers to brass music styles, all having some form of African style beat. The main music styles from Africa found in Lisbon are buraka, kuduro, kizomba, all of which the artists interviewed identified with. No specific African country of origin was required as all musicians had heritage from only the ex-colonies Cape Verde, Angola and Mozambique. One artist had however lived in South Africa for some time for one project which was also explored in his interview.

Data collection

The data was collected over a six month period. Each artist was contacted and asked to schedule an interview either in Lisbon or Skype when the interviewer was in their home country of Scotland. Data was collected from artists using mainly semi structured interviews (Fossey et al 2002). An interview protocol with 5 questions covering four main aspects of creative stimulation within a cultural context was used. The main author of this thesis conducted all interview accompanied by another masters graduate who was not directly involved in the project so as to have an independent coder which aids interpretation of the interviews as various authors can determine findings from informants differently. (Gioia 2012). Each interview lasted approximately one hour. Those which lasted longer did so as due to the sense making process taking longer than one hour. Theoretical saturation was considered to have taken place when the interviewing process was no longer gaining new data but rather repeating on that which the other informants offered previously,

Figure II: First order concepts and Second Order themes leading to the formation of Aggregate Dimensions



First Order Concepts	Second order themes	Aggregate Dimensions
Mulata: a mixture of people, diverse cultures which creates a diversity in the environment and in turn results in ‘hybridisation’	a) Cultural Hybridisation	Cultural Crossovers
Mixed immigrant communities in bairros leads to diversity in schools. A complex variety in an educational setting. Exposure to mixed cultures from a young age. The social ‘norm’.	b) Culturally Diverse Education	Cultural Crossovers
Gateway to the rest of Europe. Portugal stands as the bridge between the North/ South of Europe and Africa.	c) Geographical Accesibility	Geographical Crossroads
Lack of strict structure in society and the way in which networking occurs between professionals i.e. ‘musicians’.	d) Barrier Free Creative Environment	Dynamic Environment
Networking capabilities and the sense to develop this skill to further aid	e) Multicultural Networking	Entrepreneurial Encouragement

<p>their projects. Learning from likeminded individuals, creating a creative network both in the home city and in foreign cultures</p>	Facilitation	
<p>Multidisciplinary skills, managing involvement and development of several projects at the same time with other artists and their projects. Displaying creativity as well as self- management abilities.</p>	f) Creative Multi- disciplinarians	Entrepreneurial Encouragement
<p>Open minded outlook on identity and nationalism. Do not see nationality as a barrier but see all as a mixture of various backgrounds. Prevention of cultural anomalies and furthers ability to integrate and create</p>	g) Open Minded World Outlook	Free Thinking and Flexible Individuals
<p>Flexibility to move between cultures and adapt and develop oneself from this experience. Often between two extreme cultures such as Portugal and UK/France or Africa and Brazil.</p>	h) Culturally Adaptable Capabilities	Free Thinking and Flexible Individuals

Figure III: Quotes of Evidence used in the formation of Second order Themes

Cultural Hybridisation Quotes:

“I prefer identity as a word over nationalism. I don’t feel Portuguese I am a mix of different cultures. Portugal has always been open-minded as it is a mulata. It is much deeper than the African colony wars etc. but it has always been in between Northern and Southern Europe. It is really mixed and it is difficult to say who the typical guy is from Lisbon. It isn’t European but it has Celtic connections and also Arabic and Muslim connections. “

“There is a mulata here. Mix of blacks and whites. The open door for all cultures allows a metamorphosis. There are benefits of this to artists work. I can balance my life here comparing to places like Angola. “

“We don’t really go back much in history to understand why Portugal is a very unique place. The fact it is a...definitely a I don’t know the word in Portuguese... mistuso??? Like a mixed blood.. like mulato. “

“ I have grown up in a place surrounded by different artistic influences such as rap, hip hop. With people like Sam the Kid, Buraka Som Sistema, amazing producers. Surrounded by people who can motivate people with sound and that’s what I like to do too.”

“Everything that was present in Lisbon we basically like, explored. We touched everything, in the beginning in this very studio that we are. One day we asked ourselves and we were listening to a lot of stuff coming from England, like post drum and bass phase, like broken beats, you had UK garage and UK funky. So I was saying ok, if I am enjoying a song from the guys ‘bast in the attack’ and they are exploring the rhythms from Puerto rico and Colombia and all those latin flavours and those are theeaxct rhythms present in Angola, why do I listen to this more closely and understand what makes Angolan music so exciting and at that period the most exciting thing that was a little bit similar but was very raw and chaotic in a sense, but also very creative was kuduro. For us was like ok, let’s try to play kuduro, to mix kuduro from a DJ point of view.”

Culturally Diverse Education Quotes:

“More than many places in Europe it has such a strong connection with Europe and Africa. I feel a bit of Angola here and in the school near my house it is 80% Angolan and I can hear

Kuduro and Kizomba being played there. I am not strange here either, I can relate to many people.”

“I came to study about thirteen years ago or approaching that. I got here and was young, when you are thinking of yourself. When you are trying everything and trying to kind of integrate. I met people from all over the world in school, from Africa, Brazil, Europe.. so many people “

“And I kind of like was exploring that. I met Cabo Verdeans, people from Mozambique. I already knew of them and encountered them in Angola but not in the numbers I met here. I met Brazilians and also numbers of ex-colonists and the colonisers in my classes.”

Geographical Accessibility

“Pessoa wrote about living in different places and he was very open-minded and he spoke of Portugal being open to the sea the South and the West. It is the back of Europe but the face to America “

“The generation now is more open, more open to experimenting. I am well received, we are well received. Here and now I feel young people can do what they want to do, in Europe, here in Lisbon. We can all benefit from that. “ Telmo

“The people I interact with there everything made sense to them too. Like we came from the same place. Also with Portugal for instance, the fact the Portuguese have been,,,, especially this peninsula, Spain and Portugal, the interaction with the North of Africa has been here since 1800’s or even more I don’t know. There are like proofs. There is a castle that was built by moors, the Moorish were here.”

“Living in Lisbon and being African is not always easy. The Portuguese are getting better at accepting and I see that. I travelled to Cape Verde to understand my heritage and went to live in London for a bit. My experiences have shaped me. I am Portuguese but I am also an African. I opened my ideas about my life by going to see the things as they are in Cape Verde and now I understand the mixture of cultures better. I speak much better English now too, I think all

Barrier Free Creative Environment:

“The business structure is not like London. A lot of people in Lisbon couldn’t live like that. It is laid back, cool, fun and there is time to do your things.”

“Lisbon feels like New York in the way it has no specific Bairros for specific cultures like NYC but it has all the different cultures of a place like NYC. In Lisbon the architecture is different all over the city and it can be seen that there have been so many different people here. Architecture from the Moors still can be seen. No one ever defeated the Portuguese, it has space for everyone. “

“There are benefits of this to artists work. I can balance my life here comparing to places like Angola. I have been in London and compared to the culture here it is less free.”. “

“The fact the Portugal is closer and has more familiarities with Africa than the North of Europe is pretty intense. And that gives me the idea that..... and helped to understand why I feel so comfortable in this place. There is some kind of (Pause)..... Improvised and not so strict way of seeing life that I totally feel like that’s the same way we say relations on the Southern hemisphere. There is no idea, rules don’t apply. People are more loose here, if you ask where that comes from they will say it is a totally an African perspective of life. We don’t really go back much in history to understand why Portugal is a very unique place.”

“Lisbon is open and exciting, there are many places to meet people. When I perform I see people all around and it is easy to talk with them. I know a lot of other musicians and I like to exchange ideas, see what they think of my music and maybe sometimes we will work together.”

“Being born in Lisbon to Cape Verdean parents I have had encounters with so many different people. Lisbon has so many different cultures and I have been influenced by that. Although my music is not necessarily African I still see my friends and other musicians using the influence from all the places to create and its something which Lisbon has, it is hard to explain.”

Multicultural Networking Facilitation:

“It is easier to stay up in the night. Party, do stuff like networking. It is small and has so much culture”

“I am currently working on collaboration with Duncan from Maximo Park. I met this guy and we connected and decided to do some collaboration together. If I want to improve I can look to foreign cultures for that. But I can do it from Lisbon in my apartment and garage as I can invite the people to my space. Too”.

“In Lisbon we all know each other. As musicians we are always making connections. Its part of the culture, we work together and we put people in contact and it is easy to do as we all see each other as doing similar things. We want to share our music with the people. We take coffees with this guy and that guy and we all get along.”

“I got to know so many different people when I got here. I didn’t know I was making connections that would affect my future projects. But we all had a common understanding, you know like we were different but the cultures all came together. We are all speaking Portuguese. It is easy to make the connections as we are all living around”

“I like to get to know the influential guys. I think it is important that we know each other and I have worked with them now. They have inspired me, I put people in contact with people that I know if I think it’s good for the music. Especially in hip hop here, it is becoming bigger and it is good to know the others and what they are doing.”

Creative Multi-disciplinarians:

“I kind of see myself as an entrepreneur, I am doing my stuffs but I am managing them. I do my music, my blog, my videos... I am taking control of them all. I don’t always say I am an entrepreneur but that’s what we do. It is our kind of job in a way. ”

“I have always been the networking guy, doing drawings for CD’s, putting people in contact with people. They would come to me like hey man do you know a guy for this? I realised that I was managing the things for others and decided to do it for myself. I realised how easy it was to meet the people and to connect and start projects and manage my own as well as help others. I created my work from this and it’s working well here in Lisbon”

“I am a manger as well as a musician. I have developed my own shoe shop to sell skate shoes to people as well as co-ordinating a skate team. I am introducing a new perspective in Lisbon having my show room, holding meetings in this interesting environment. I need to travel, use the internet, manage the things and give opinions. I am an artist but also a business man.”

“In 2002 I then went back to Angola where I was listening to music and it inspired me on my project Fazuma, a radio show. I tried to capture the slang from Angolan language and Capo Verde and translate it to Portuguese. The mixture of the lusophone languages was a way I wanted to reach everyone here in Lisbon and this was successful and ended up on the national

radio station. I delved deeper and deeper into the culture and old records and they made sense again from when I was child listening to that music. It forms a part of me. There are not only old traditions in Lisbon but also new ones with music. I can do so many different things here”

Open Minded World Outlook:

“We have to be open to different markets to help us evolve. If I stay in on market I won’t evolve. But the local market is also important. Before I was doing music I was helping other artists do videos and advertise themselves. I am always networking here in Lisbon.” Pedro

“Being born in Lisbon to Cape Verdean parents I have had encounters with so many different people. Lisbon has so many different cultures and I have been influenced by that. Although my music is not necessarily African I still see my friends and other musicians using the influence from all the places to create and it’s something which Lisbon has, it is hard to explain.”

“If it hadn’t been for these bairros where I grew up seeing the colours, the dances, eating the food then I wouldn’t understand what is going on around me now. I see it more clearly now”

“ I don’t see nationalities, I don’t see barriers. I see people, a whole. I think in the future there will be no defined culture; it will just be what it is a mixture of everything. “

“A man that opens up to a new idea never goes back to his natural state”. For me being Angolan is to be part of this Portuguese world. With Brazil I have so many things in common, even not being there, when I went there I understood a lot about myself and when I went there for the first time everything made sense to me. The people I interact with there everything made sense to them too. Like we came from the same place.

Culturally Adaptable Capabilities:

“I am currently working on collaboration with Duncan from Maximo Park. I met this guy and we connected and decided to do some collaboration together. If I want to improve I can look to foreign cultures for that” Pedro

“Living in Lisbon and being African is not always easy. The Portuguese are getting better at accepting and I see that. I travelled to Cape Verde to understand my heritage and went to live in London for a bit. My experiences have shaped me. I am Portuguese but I am also an African. I opened my ideas about my life by going to see the things as they are in Cape Verde and now I understand the mixture of cultures better. I speak much better English now too.”

“I went to South Africa to live for a while to go back to Africa and could see the common things in African culture. The way people danced and dealt with music and the connections were the same. It is not the same as Angola but I wanted to experience another part of African culture.”

“Now I live half my time in Lisbon and the other in Berlin. I like the mix of the two and next week I will be in Angola. I like the vibe on Berlin and also in Portugal two very creative different places.”

“I have gone and lived in London and had some good times there. I then went to the Gambia and had family there and now I may go back to Lisbon. I like to experience the different places.

Results:

The analyses presented nine main themes from the interviews conducted. Identifying the themes was a relatively accessible process due to the fact the artists were explicit in their question answering. As well as interviews other forms of data such as interviews by other parties, journals, magazine exposes and also television documentaries were used to further build on theory in this area. It became quite apparent that themes of a city's ability to stimulate creativity, cultural hybrids, geographical and personal qualities all came to light in the stimulation of creativity. This encouraged the research to go in the direction of literature based on these areas Florida. The first figure represents the first and second order concepts as well as aggregate dimensions according to the Gioia methodology. The second figure represents the quotes related to each emergent theme. It was noted that four aggregate dimensions evolved from the deeper research conducted through the interviews.

Cultural Crossovers

a) Cultural hybridisation and b) Culturally Diverse Education: It was evident throughout the interviews that each artist felt that Lisbon offered a diverse ecosystem in terms of cultural

mixing and education. The Portuguese word *Mulata* was used by most of the informants, this means mixed and for them was a fundamental reason as to why they felt this context stimulated their creativity. They were educated in mixed schools in culturally diverse *bairros* of Lisbon such as Amadora. By experiencing each other's diversity from a young age they felt connected to different places and in turn open their ideas to different forms of music, dance, food and general ways of living which influenced their future work. Some of the artists, who are now part of some of the most well-known music movements in Portugal, expressed that they have African and Brazilian influences in their music from their encounters with these nationalities in their neighbourhoods. This crossover of backgrounds is characteristic of hybridisation which has been discussed in research. As noted previously in this text there exists examples e.g. The Russian Mc Donalds bringing American and Russian culture together to create an infused experience. This crossover does not just create a mix but a whole new form, in this case where artists develop inspiration from forming hybrid connections.

Geographical Crossroads:

c) Geographical Accessibility: As the contextual environment in this study is a city it is not surprising that the informants pulled on their geographical knowledge to explain Lisbon's ability to stimulate their creative experiences. Firstly it was noted that the city's historical position as a port to the rest of the world meant that for a long time the environment has been somewhat of a greater mix than other European cities. It has been noted that these artists see it as the gateway between the North and South of Europe and also Europe's doorway to Africa with it being located near Africa and also due to its past colonial history. Of course there exists African immigrants in many places in Europe but our informants feel that due to the long spanning history of travel between Portugal and Africa that Lisbon's environment is in large African. The architecture, the music the food have in some ways been influenced by the continent. Two of the informants, both native Portuguese with African parents, felt that although they were born in Lisbon that it made perfect sense to travel to Africa from there to explore the heritage and it is easily accessible from the city. This accessibility attracts artists from all over Africa as they can identify with the culture and language and also be closer to other creative environments influencing the music scene such as London or Paris. All informants had travelled or are traveling to other European cities for work and feel that Lisbon gives them the space to do so. By being open to all cultures from Brazil to as far as Asia, Lisbon has become a cultural crossroads for so many. This phenomenon has in turn

resulted in the bringing of African music, Asian food, the formation of culturally rich bairros and the general meeting point in Europe for so many from so far. The result is that the city is ever evolving and causes these artists to be able to constantly meet different people, share ideas and thrive in a unique environment.

Dynamic Environment

d) Barrier-free Creative Environment: Previous research has shown that several substantive freedoms impact on the ability of a person to realise their full potential (Sen & Nussbaum 1993). One being the freedom of expression and the need to access a wealth of information sources. Each informant indicated that their ability and freedom to express themselves and their work was something which made them feel comfortable in Lisbon. They felt that there were no barriers to them creating events or playing on the street or being free to collaborate with other musicians. This is something, which having lived in Lisbon for three years and working in the music scene for part of that, I have seen. When in the streets of Bairro Alto or around the bars of Cais do Sodre, artists are free to join a gig and freestyle with musicians or interrupt a small concert to showcase their talents with other musicians. This appears to be unique for these informants and Lisbon's laid back atmosphere has been the deciding factor for them all to be based in Lisbon instead of places like London which are so tightly managed from an artist's perspective. Here it is not abnormal to have a musician agree to speak with you over coffee or a *cerveja* whereas further North it appears that there is less flexibility for these artists to express themselves and connect with the people, something which they are all thriving on. To constantly evolve produce new ideas these people need to be around others with a similar mind frame and in Lisbon they feel they have the access to networks and discos and parties where they will meet the right people. Kalaf explained that he feels relaxed in Lisbon and that is good for his work and Telmo feels that he can have the freedom to stay up all night and connect with people where as in London for example it is not as simple as that. By taking away strict structure and making musicians accessible to musicians this has transformed Lisbon into an incubator for creativity in the arts. There is no artistic hindrance it is encouraged, there are venues and room to create studios everywhere. It has also been noted that 'people who have access to cultural and information resources as well as the freedom to express themselves creatively and imaginatively stand better chances to lead a better life' (Nussbaum 2000). This conveys a greater understanding as to why Lisbon's environment is able to stimulate creativity in these individuals. . There is the literal and

proverbial space and information all around for these creatures to grow and evolve in a ‘free’ ecosystem.

Entrepreneurial Encouragement

e) Multicultural Networking Facilitation f) Creative Multi-disciplinarians Not only does Lisbon encourage social networking due to its relaxed environment and lively nightlife, it also encourages a multidisciplinary artistic working environment. Research has noted that to develop a successful ‘social psychology of creativity’ it demands the creative individual be placed within a network of interpersonal relationships (Simonton 1984). Elkholf et al 2006 discussed the bohemian lifestyles of creative individuals which imposed the need for them to bridge the gap between artistic work and the need for self-management. It was found that a bohemian lifestyle aided them in doing so and allowing them to become creative entrepreneurs of their talent. By aiding the bohemian lifestyle, Lisbon provides encouragement for creative entrepreneurs and provides the basis for them to manage themselves and their projects. Several factors are involved namely cost of living, networks as mentioned before and the plethora of talented individuals of different arts also attracted to living in this city.

Free Thinking and Flexible Individuals

g) Open Minded World Outlook h) Cultural Adaptable Capabilities: It became clearly apparent that all informants see themselves as open minded individuals in society. Coming from places like Angola and Cape Verde they have all had multicultural upbringings between Europe and Africa. As well as their early life they also are travellers as this is a fundamental part of their work in order to promote their music. Each artist had at some point lived in another environment other than an African country of Portugal. All of these experiences taught them about other cultures, influenced their work and in turn boosted their creativity. Lisbon was however the place in which they encountered those who influenced their work or collaborated with them which conveys the diverse people who reside there. Not only are they open minded but they have become able to work flexibly and change with their changing environment. Their work evolves with the evolution of the city and its ever-changing cultural face. Also the ability to manage projects spanning more than one city is facilitated by their ability to adapt to different cultures due to the experiences Lisbon has given them as well as their time spent living and working outside Lisbon and Africa in other cities.

Altogether it can be seen that Lisbon influences their ability to adapt and change themselves and their work and in turn further stimulates the creativity within this environment.

Discussion

The study has found that there are multiple factors which cause a cultural context to influence creativity. The findings related to cultural crossovers and crossroads are in line with previous research where it was noted that cultural diversity and geography influence the ability of an environment to cultivate creativity (Florida 2002), (Mcleod et al 1996). The presence of diversity has been linked to the stimulation of creativity and innovation through idea exchange in turn leading to the creation of dynamic cities (Jacobs 1993). From the findings it can be seen that African Musicians in Lisbon conform to this theory and all agree that Lisbon is a place in which they are able to foster the creativity in their work. The idea of Lisbon as a dynamic cultural context was portrayed by all informants and they indicated that this ‘laid back’ environment empowered themselves and their creative projects. This connects with previous research showing that a supportive environment is necessary to stimulate creativity which is not a strict structure organised by a specific person or group of people in a hierarchical sense but an environment which is ‘ created by the employees’ in this case the artists. By having the freedom to organise their own events or conduct their own networking these individuals are evolving in an environment where the resources are available but they are not ordered to work in a specific way. The notion that Lisbon is more ‘free’ than other creative cities such as London or Paris conveys that these African musicians would rather reside and create in Lisbon with less structure than in London where some feel it is too controlled (Buchen 1998). The notion of creativity being stimulated through entrepreneurship has been studied (Elkholf et al 2006) where it was found that a cities ability to stimulate a bohemian lifestyle allowed artists to conduct creative work whilst also being creative entrepreneurs. By encouraging entrepreneurial culture for artists Lisbon is facilitating the creative work of these individuals as well as allowing them to be in control of their work. The bohemian lifestyle is necessary for this type of entrepreneurship as musicians must play at night and network throughout all hours of the day at events, in bars/clubs therefore allowing them to bridge the gap between artistic work and entrepreneurship. The presence of flexible and free thinking individuals in Lisbon and its ability to stimulate these qualities through cultural diversity and a dynamic environment has been quoted by informants as another way

in which the context stimulates creativity. It appears that there is not specific research on these phenomena in cultural contexts creative stimulation which makes this finding somewhat novel and rather interesting specifically to Lisbon.

Limitations

All research poses limitations and those present in this particular research are as follows. Firstly the specificity of the sample means that the views and findings are that of only African musicians and as this is a very precise type of artists the sample size was limited to 7 people due to their small existence. However as they are experts in their field their views are considered important as they are knowledgeable sources (Gioia 2012) of how Lisbon is able to stimulate creativity for them. This study looked at creativity and its stimulation in Lisbon but only in a period of time and not from its creation. Informants gave over ideas as to where they feel the origin of creativity came from in Lisbon and its birth but as this was not the main focus of the study this bodes as another avenue for further research. We have confirmed Lisbon as a place which can stimulate creativity but in the present day but the length of time to which it has been able to do this or what made it start being a creative place to live has still to be studied. In terms of this research thesis creativity was looked at in musicians however with the presence of artists, writers, poets etc. Lisbon is stimulating creativity for other types of individuals and this is a definite area for further research as what stimulates a musician may be different to what stimulates a person to write creatively or paint and sculpt creatively.

Conclusion

This research proposed to build on existing work on the stimulation of creativity within organisations by focussing on the cultural context of Lisbon's music industry. Existing research had suggested that context was a stimulating factor for creativity and more specifically for individuals working in the arts (Florida 2002), (McLeod et al 1996), (Jacobs 1993) (Perry-Smith, J, Shalley C, 2003,)(KEA European Affairs 2009). Therefore the research used individuals working in music to examine the ability of a cultural context on the stimulation of creativity. In order to foster creativity within an environment it has been found that diverse cultures, geography, a dynamic environment and entrepreneurship are all factors influencing the level of creativity in an environment both from previous work and from this research (Elkholf & Haunschild 2006) (Florida 2002). Interestingly this research also brought

attention to the effects flexible free thinking individuals have on an environment and how the contextual environment can influence these individuals and enhance their creative abilities. As Lisbon has a plethora of varied cultures within its environment this gives immigrants, specifically, African musicians, ability to interact with others who see the world from different perspectives and in turn create projects with them causing hybridisation and the creation of new ideas e.g. Music. It is known that diversity within groups is a cause of increased innovation (McLeod et al 1996) and this research suggests that by having an existing culturally diverse environment individuals can find inspiration for creativity by feeding from the context as well as bringing their own diverse experiences and ideas.

The implications which this research has for organizational structure in terms of creativity and innovation are the following. Firstly research has indicated diverse working groups enhance competitive advantage by having individuals who can understand different markets (McLeod et al 1996). This research has further confirmed that by creating mixed working environments do create foster creative stimulation. Secondly the geography of a city can influence creativity by attracting innovative people and corporations. Organizations can enhance their ability to attract creative individuals by being positioned in a multicultural environment in a cultural melting pot hence why such cities like Berlin, London and Lisbon have large organizations dwelling in them and should continue to invest in such places. However this may not be true of all types of organizations, although Lisbon is a diverse context it may not be the best place for a large finance company to attract talent compared with cities like London or Munich who have huge financial sectors. This is an interesting implication for further research. Lisbon has also come to light in this research as having a dynamic working environment for musicians. The absence of strict structure and the ability of networking to happen naturally have influenced the creative projects of these artists. It has been seen that organizations can create dynamic creative environments for employee to gather innovative ideas and projects and take them further (Buchen 2006). This research has further defined this as an important part of creating a culture of creativity in an environment. Lastly it has become apparent that in order to have creativity within the environment there should be the presence of individuals who are open to working with different cultures and that can bring their own 'free-thinking' attitudes to a situation. This nature of being open to new ideas and cultures means individuals have the flexibility to adapt to varied situations and in turn can educate and enhance the openness of other individuals. By seeing the world from

a different perspective open minded people can help others in context to learn from this and develop these attributes.

So this leads to the suggestion of four strong dimensions in a contexts ability to stimulate creativity. The ability for diverse cultures to interact and the geographical location of said environment. The dynamics of an environment being supportive to creative work and also the facilitation of entrepreneurial working styles. Lastly the presence of free thinking and flexible people further stimulates the creativity of others and also the cultural contexts' ability to stimulate these people to create through convergence of ideas.

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Appendices:

Interview:

Where are you from?

How has your life influenced your identity as an artist?

Your music is a mixture of different cultures, how did you find these different sounds?

How do you think cultural diversity in Lisbon has helped your career?

How do you think combining African and European culture has influenced your work?